

monthly

BULLETIN

AMERICAN INSTITUTE
OF
ARCHITECTS

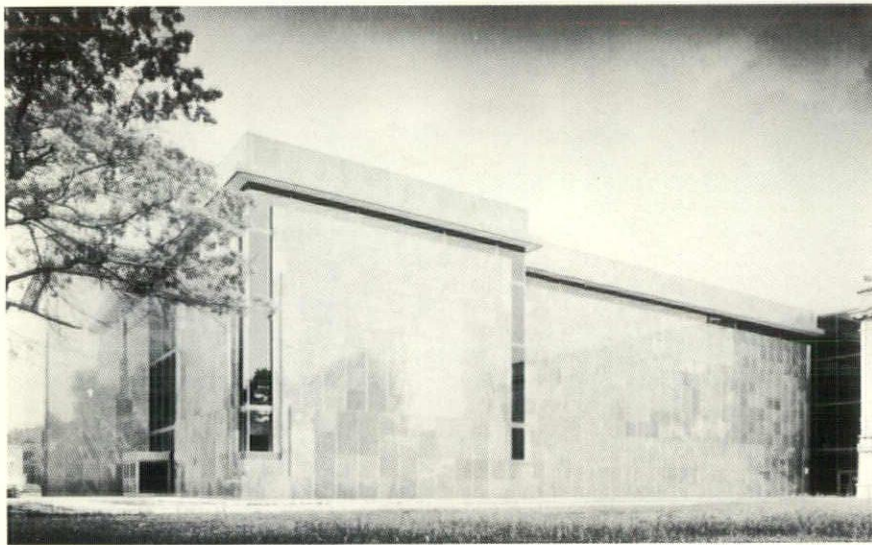
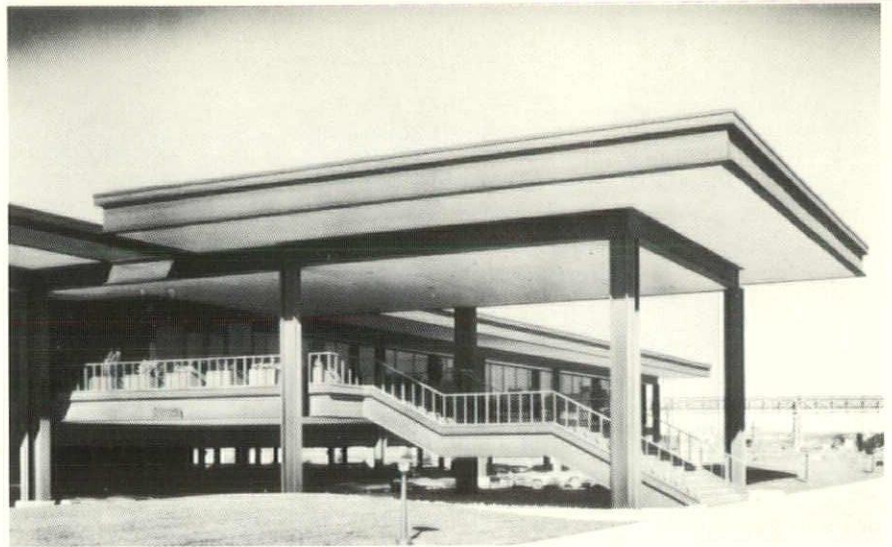
SEP 23 1969

LIBRARY

michigan society of architects september 1969 50c

Announcing Awards for Excellence in Building Design

Attractive use of weathering steel for all exterior elements and a unique employment of steel columns, creating a free-floating effect, marks this fine Chevrolet - Saginaw Grey Iron Foundry administrative office building designed by Albert Kahn Associates.



Use of steel framing in composite design overcame restrictions on depth of construction in this excellent four-story North Wing addition to the Detroit Institute of Arts which was designed by Harley Ellington Associates.

The Great Lakes Fabricators and Erectors Association proudly honors the architectural firms responsible for these two outstanding structures which make such proficient use of structural steel. Their uniqueness and attractive design marks them as outstanding Michigan structures.



GREAT LAKES FABRICATORS AND ERECTORS ASSOCIATION

519 New Center Building

Detroit, Michigan 48202

REPRESENTING 68 FABRICATORS AND ERECTORS OF STRUCTURAL STEEL AND METAL BUILDING PRODUCTS



HANSEN & HOBDE, ARCHITECTS DON F. PON, ENGINEER

Service behind the scenes

During the early planning stage of Robert Lake Company, Incorporated's new building supplies facility, the architects, engineers and Consumers Power representatives discussed energy requirements. The objective was to determine a location for the electric and gas metering equipment that would be both economical and aesthetically pleasing. The answer, which saved valuable floor space, was a landscaped utility service center — outdoors. Electric and gas representatives throughout the Company's service area will be pleased to assist you.

Call or write the Marketing Department of any of the Company's 15 Division Offices.



DOES FORMSPRAG PREFER ELECTRIC HEAT TREAT FURNACES?

They've installed four, plus a rotary.

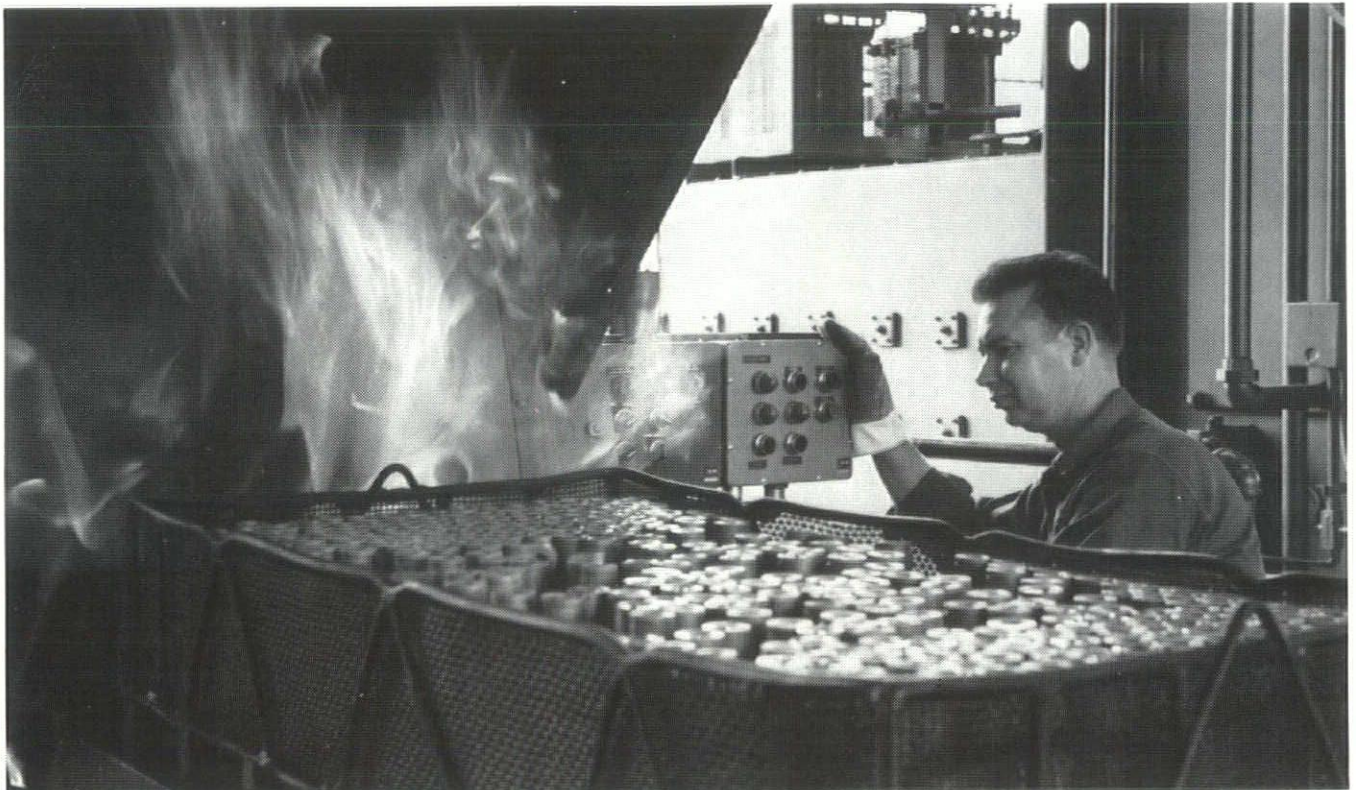
Formsprag Co., Warren, Michigan, manufactures a line of precision, over-running, centrifugal and multiple disc clutches and no-back devices. In use, they range from heavyweight clutches for 1000-hp motors to jewel-like units in jet aircraft throttle controls. With such critical uses, rigid quality control is an obvious requirement, no need to talk about it.

Given a choice between gas-fired and electric heat treat furnaces, Formsprag settled on electric. The first, installed in 1964, has led to three more just like it plus a rotary electric. In four and a half years, no element has been replaced.

Ask Mr. Charles Bayless, Heat Treat Superintendent at Formsprag, why they chose electric—not once but five times—and he'll summarize by saying that electric furnaces are the modern way to gas carburize. That, for Formsprag, initial cost is roughly the same as gas; maintenance cost is manifestly less. That a heat treat bay will be cooler and cleaner. That, by comparison, electric furnaces add nothing to our air pollution problem.

Aren't electric furnaces worth looking into?

Ask EDISON



This electric furnace can and does operate continuously, with the department manned only 14 out of 24 hours.

Precast
contrast.
In white.

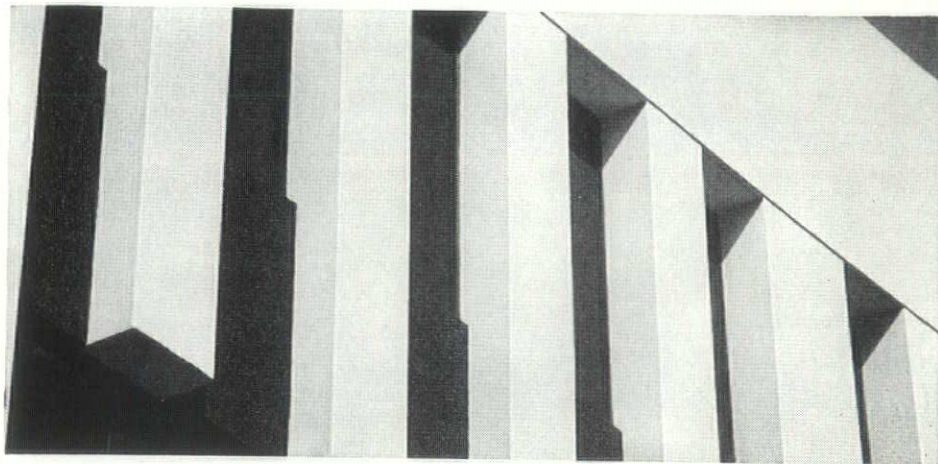


MEDUSA WHITE.

Investment Plaza offers striking contrast and sharp accent in white to the busy new face of East Ninth Street in Cleveland.

Units were precast of ground white Georgia marble with Medusa White as the matrix. Surface was ground to a shining, smooth finish.

Use Medusa White for striking effects in concrete color. Use it with confidence. Write for 24-page brochure. Medusa Portland Cement Company, P.O. Box 5668, Cleveland, Ohio 44101.



INVESTMENT PLAZA, Cleveland, Ohio. Architect: George S. Rider Co., Cleveland. Gen. Contractor: Turner Construction Co., Cleveland. Precast Producer: Sidley Precast, Inc., Thompson, Ohio.



MEDUSA PORTLAND CEMENT COMPANY

White and Gray Portland Cements • White, Gray and Custom Color Masonry Cements • "CR-85 Series"® ChemComp® Cement

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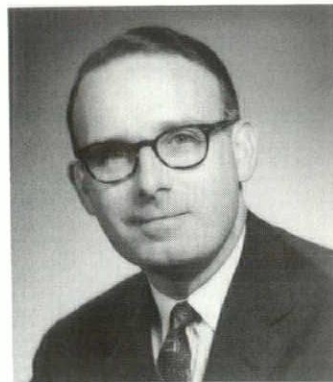
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EDITORIAL



by E. Ray Scott

Executive Director

Michigan State Council for the Arts

For the past few years, many have contended that this country is experiencing what is being tiresomely referred to as a cultural explosion. We are approaching what *appears* to be the crest of a wave which had its origin about 1960, and has risen in surprisingly tidal proportion in a few short years to the point where, at the present time all fifty states have official Councils of the Arts; some 30 established by State Legislatures, the remainder by an executive decree of the Governor. This is in striking comparison with the seven state councils functioning in 1960. Community Arts Councils have experienced a similar phenomenal growth from 45 in 1960 to more than 400 today.

This growth would appear to indicate that the people of this country, many millions of them at least, have come to want more in their lives than automatic dishwashers, canasta clubs, and back yard pools.

In support of this contention, one may cite a familiar catalog of how many more people are going to concerts, museums, theatres, art galleries, reading paperbacks, or becoming concerned with such things as historic preservation and matters related to the total environment. It happens, happily, to be true.

Another real truth and a very important truth, one that is a matter of rejoicing, is that at long last the government of our democracy, which too often lags behind its people, has caught up with its people, and that art in all its forms is officially acknowledged to be, not only a part of the pursuit of happiness, but one of the rights of man. Enlightened nations have known this for a long time, but for some reason American law-makers have long regarded art and artists as forms of instability: the dabbling and puttering of people incapable of an honest day's work, and probably subversive to boot. For 300 years, with the glorious exception of Jefferson and the brief blaze of Kennedy, the politicians

in Washington and the State capitols have given art their seal of approval, only when it produced statutes of fully dressed men standing with their hands behind their frock coats, or clinging precariously to rearing horses.

Some things change for the better. We have recently had in this State not only a Speaker of the House of Representatives who sponsored art exhibits in the State Capitol, but one who even has abstract paintings hanging in his office. In addition, we are blessed with a first family who are staunch advocates of the arts in every form. Another plus is that a majority of Legislators in Lansing are at least moderately concerned that their constituents and their children have an opportunity to experience the arts on a level of excellence never available to most before.

So we now have for the first time not only government money, we have a seemingly eager and receptive public. This is encouraging and it comes none too soon. Some have a growing conviction that in this country we may have built one of the ugliest civilizations yet known, and that unless our environment (and this includes everything from junk heaps to signboards to pollution) isn't transformed into patterns of beauty, we don't deserve a classification of civilized.

Many contend that this kind of blight, this poverty of beauty, this deprivation of spirit, is one of the root causes of the spectacular increase in crime, violence, alienation, and even insanity. Ugliness of sound, of sight, or word: this ugliness tends to breed ugly people. A speaker at a recent arts conference asserted, "If I lived in the slums of our cities, even if I lived in those wastelands of sterile suburbs stamped out liked stencils, I too might commit acts of violence against others and myself. People whose ears have heard only obscenity and Rock 'n Roll—whose eyes have known nothing but neon and deadly monotony, those people must be expected to rape and kill. For they live in a massive wasteland". (Quotation by New York columnist Marya Mannes, whose fascinating thoughts and words are liberally borrowed and adopted here.)

How does one save, and change these people? How does one go about lifting the tone and the sight of an entire society? No one I know of can prescribe with sureness, but it may be appropriate to invite your attention to a few programs which other communities and states have instigated in an effort to cope with this universal problem.

In Virginia there is a fascinating experiment called Reston. This city is reputed to be a miracle of contemporary planning, in which even the signs on the shops are a visual pleasure, and where modern shapes in the public squares, designed by imaginative sculptors, not only excite the eye, but delight the children who clamber over them.

A leaf might also be taken from a Canadian project. The community arts council in Vancouver has sponsored a

photographic exhibit illustrating good and bad signs; shown a film to the City Council to urge them to revise city building codes; sponsored a design for new litter baskets in downtown Vancouver; and campaigned actively to prevent a local golf course from being carved into subdivisions.

In this country, we have belatedly begun to realize that art includes the art of living. It includes the buildings we look at and dwell in. The State of New York has, within the past few years, taken the lead in advancing admirable proposals having to do with the environmental arts. The Michigan Arts Council's equivalent in New York recently sponsored a conference on environmental arts, and as a direct result, Legislation was introduced to insure beginnings of some standards of architectural design in public buildings. One of the more arresting reports of that conference was submitted by the panel on suburban development, a portion of which reads as follows:

"The suburban areas around our cities ought to be a stable component of the metropolitan complex, not merely partially developed land in transition from countryside to core. The suburbs cannot be kept moving forever outward like an expanding urban ripple. They are, in fact, the last opportunity for man to demonstrate his ability to live in harmony with his neighbor and his environment, without alienating one or ruining the other.

"A great effort should be made to upgrade the local planning mechanism via surveys of resources of natural beauty, and the use of professional and technical talent in the community so that we place as much energy in making our plans work, as we do in the research and production of these handsome documents.

"This discussion led to specific proposals involving governmental action. Agreement was reached on the following:

1. Create enabling legislation for the establishment of municipal commissions to deal with natural beauty. This would be something like the conservation commissions established in the states of Massachusetts and Connecticut. Specifically, these commissions should inventory, evaluate and recommend areas and aspects of natural beauty to be preserved or enhanced. Such commissions also should be charged with broad educational mandates on behalf of conservation and natural beauty.
2. Coupled with this, State grants-in-aid should be available to implement natural beauty programs in our communities as a regular budgeted item.
3. One very simple idea that everybody agreed on: residential utility lines ought to be buried.
4. There should be a suburban parallel to the Demonstration Cities Program, dealing specifically with cluster development and new towns. And, finally,
5. The Federal 701 Urban Planning As-

sistance Program ought to provide for planning on a continuing basis; i.e., beyond the first stage of producing a comprehensive-plan document."

The New York States Arts Council, properly aroused at the savage destruction of famous historic architecture, has authorized a traveling exhibit of photographs to dramatize to community leaders the priceless landmarks they must preserve as their common heritage. Everyone could contribute to the list of historic buildings which have already become victims of vandalism in the name of short term economics. The cherishing of the meaningful past is as much in our domain of concern as the encouragement of excellence in the living present.

As one example of positive cooperation, the Michigan Chapter of A.I.A. and the Michigan State Council for the Arts should consider combining efforts, in the not too distant future, to urge passage of State legislation, patterned after a recent New York City ordinance which requires that one percent of the total cost of government-financed buildings must be reserved for the inclusion of appropriate art objects.

After having dwelt at length on activities of mutual concern in other communities and states, let's talk about Michigan. This state's youngest agency is the Michigan State Council for the Arts, which was created by action of the 1966 State Legislature.

From the Council's inception, as a temporary Arts Commission in 1960, the importance of the environmental arts has been recognized and accorded a position of importance alongside the disciplines of music, theatre, dance, literature and the visual arts. One of the Council's 15 members is a prominent Lansing architect, Kenneth Black. The Council's Environmental Arts Committee is headed by William Johnson of Ann Arbor, and includes some 12 members representing architecture, city planning and landscape architecture. One of these valued Committee members is Mrs. Wm. G. Milliken whose duties as First Lady have not interrupted her determination to complete work on a degree in Landscape Architecture at Michigan State University.

During our initial year, the major project undertaken, as result of recommendations from the Environmental Arts Committee, was a general survey of Michigan's environmental design problems.

Results of this study, conducted in conjunction with the University of Michigan School of Natural Resources, have been reviewed by the Committee and when finances permit, a plan for basic upgrading will be prepared.

Specific areas to be covered, as outlined by the Environmental Arts group:

Historic Preservation and Restoration: A basic outline of methods for recognizing significant historic buildings or features, and the means for determining their concept of preservation.

The Urban Scene: A series of examples of how typical urban situations can be

upgraded — this will include appearance of buildings, the design and arrangements of signs, lighting, plazas and parks, as well as the general appearance of neighborhoods and existing river fronts.

The Natural Scene, Streets and Highways, and Michigan's Great Lakes Shoreline: This survey is being conducted by advanced students in the areas of architecture, landscape architecture, forestry, fisheries and wildlife, city planning, conservation and economics, with a panel of University of Michigan faculty supervising their work.

In 1967, the Environmental Arts Committee sponsored a competition among advanced college students inviting new concept proposals for major highway approaches to Michigan cities. It drew some thirty entries from students at Lawrence Institute of Technology, Michigan State University, University of Michigan, and Wayne State University, with first prize going to a team of students from Michigan State.

Environmental Arts Symposia were offered at Flint and Ann Arbor during 1968. Tailored for teachers in secondary schools, the symposia focused on ways and means of introducing awareness of a quality physical environment.

The proposal recommended by the Environmental Arts Committee for the current year is one of the most ambitious and we think successful projects attempted by the Arts Council: *SCULPTURE DOWNTOWN* . . . the brainchild of our Visual Arts Coordinator, Bette Klegon. It consists of twelve giant pieces of sculpture representing the work of some of the world's most respected artists. Eight of those cor-ten steel works are placed in select out-of-doors locations in downtown Detroit. The four smaller pieces were placed in the lobby of structures of exceptional architectural design. *Sculpture Downtown* will undoubtedly produce different reactions in different people. Some will be shocked, some pleased. That's the way it should be. The value of this kind of an exhibit is that it allows people to become involved. Many still believe that art belongs exclusively in a museum. *Sculpture Downtown* will contribute toward a different standard of belief.

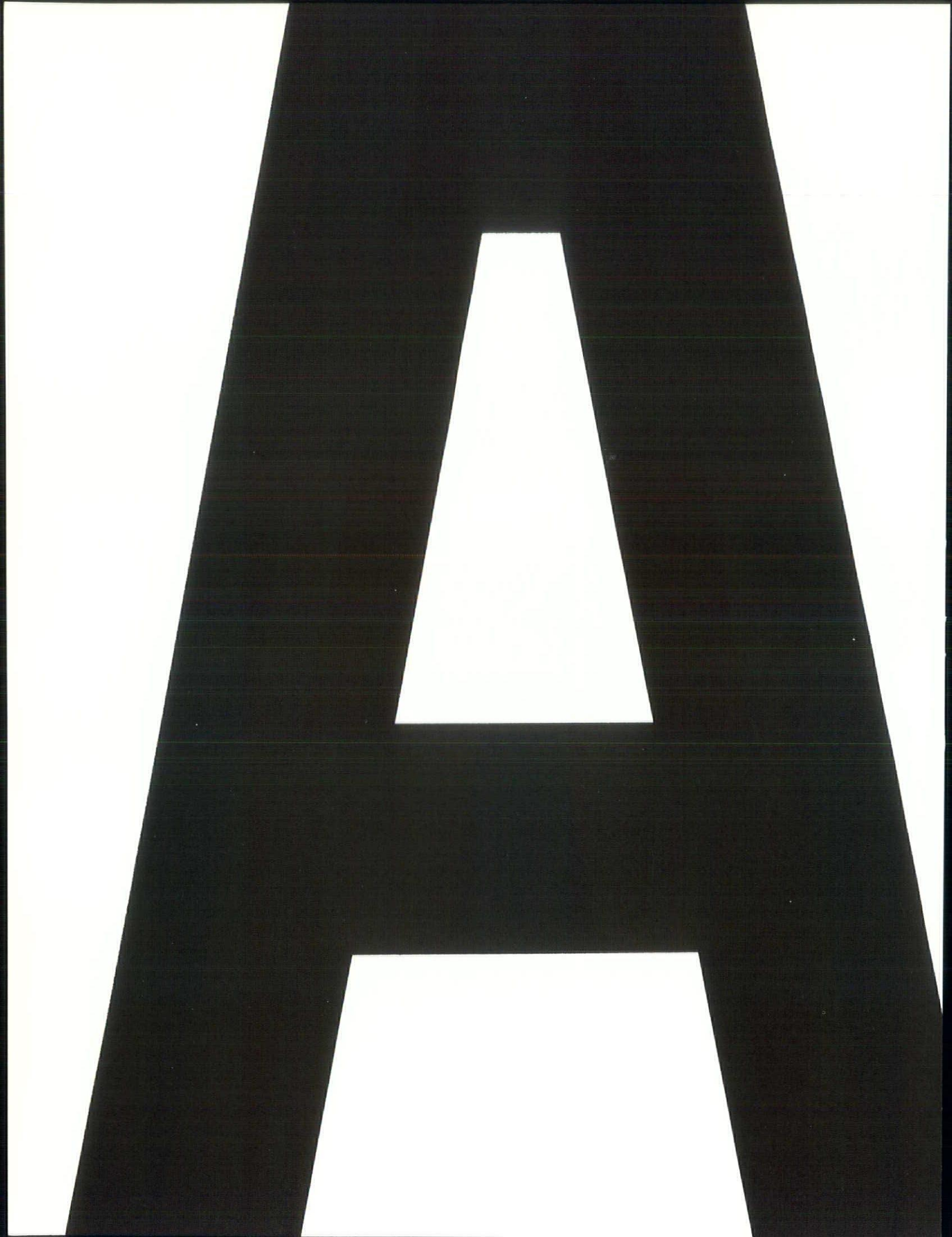
The following projects have been proposed. Their implementation will depend on the generosity of the State and federal lawmakers.

A demonstration project involving one or more of the action programs established in the recent study phase. One of the desirable results of such pilot programs would be the development of prototype beautification goals, principles and policies which could be used by various action groups throughout the State. Possible projects might be:

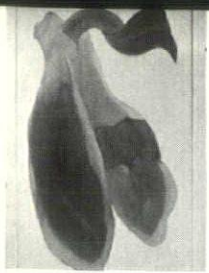
a) *The Urban Scene* — A demonstration of environmental upgrading by careful design attention to signs, pedestrian areas, parking lots, the lighting of art objects, and the revealing of excellent architecture.

b) *The Natural Scene* — A specific project demonstrating how a natural land-

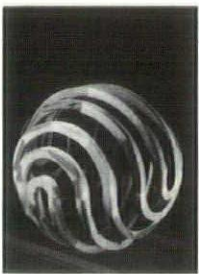
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A is for Architecture . . . A is for Art. The Allied Arts Committee of the Detroit Chapter AIA dedicates its efforts toward bringing together Architects and Artists to share interests and skills in ways that will mutually enhance their creative efforts. As part of this endeavor, the Allied Arts Committee has published a roster listing Michigan artists and their work. 32 of the artists are identified here. All are to exhibit their work at the FESTIVAL EVENING on September 20 a most creative program .



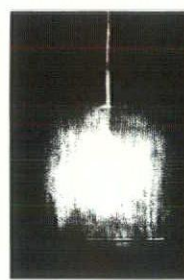
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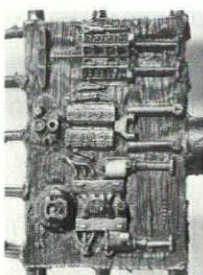
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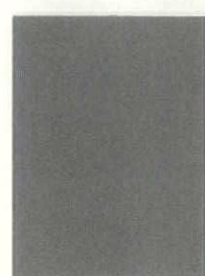
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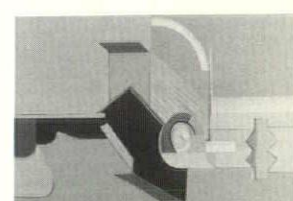
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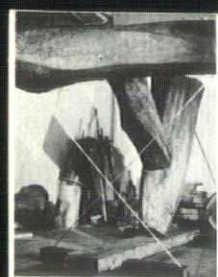
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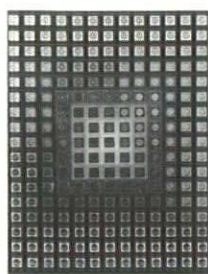
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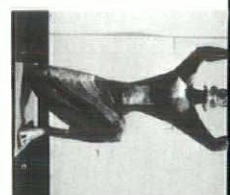
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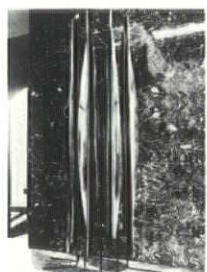
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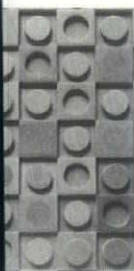
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MITCHELL



PAPPAS

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W. ALONZO ALLAN: M.F.A. University of Wisconsin. Presently Professor of Art at Wayne State University. He has exhibited work in Diversified media with the following awards and mentions: Wisconsin Salon of Art, Interstate Annual (Denison, Texas), Detroit Art Directors Annual, Scarab Club (Water Color Award), Look Magazine Awards (Film), Better Homes and Gardens (Interior Design).

JACK LELAND BAILEY: Currently Associate Professor in the Department of Art and Art History at Wayne State University. Educated: Detroit Society of Arts and Crafts, Wayne State University—B.S. and M.A. Awards and Prizes: Anthony Maiullo Award—Michigan Artists Exhibition 1962; Two prizes in Michigan *Regional* show 1964; Merit Award—Washington and Jefferson *National* Exhibition 1968; Awarded the Prix De Rome in Painting 1969.

DAVID BARR: Currently Associate Professor of Art at Macomb Community College. Educated: Wayne State University—B.F.A. and M.A. in Sculpture. Numerous one man shows. Awards: Two Museum Purchase Prizes, Louis Redstone Prize and the Albert Kahn Prize, at Michigan Artists shows. His private commissions (of reliefs) include the Jewish Home for the Aged.

GARY DEAN BOYLL: Art Instructor, Churchill High School, Livonia, Michigan. Education: Wayne State University, B.A. and M.F.A. Areas of concentration: Sculpture, Bronze Casting, Fiberglass, Carving, Jewelry, Centrifugal Casting.

MORRIS BROSE: Currently teaches sculpture at Oakland University, Rochester. He has studied and later taught at both the Society of Arts and Crafts and Cranbrook Academy of Art. He has had numerous one man exhibitions and is included in many private collections. Awards: Purchase Prize and Founders Society Purchase Prize—Michigan Artists Exhibition, Detroit Institute of Arts. His commissions include J.L. Hudson Eastland Center and Livonia Mall Shopping Center.

KINGSLEY CALKINS: B.A. Eastern Michigan University, M.A. University of Michigan. Presently Head of the Art Department Eastern Michigan University. First Prizes for Water Color; Michigan Water Color Society, Scarab Club, South Bend Art Association. Commissions: Ford Motor Company, The Michigan Heart Association and others.

RUSSELL RAYMOND DUNBAR: Chief Designer, Frigidaire Division General Motors Corporation, and Instructor, Detroit Society of Arts and Crafts. Educated: Pratt Institute, Brooklyn, B.A. Included in many exhibits and Michigan collections. Awarded the Campbell Ewald Company Prize for Painting.

MARSHALL M. FREDERICKS, K.D.: He was graduated from Cleveland School of Art, then studied in Sweden, Germany, France and Italy. He taught in Cleveland, Ohio, and at Cranbrook. He holds the Gold Medals of the American Institute of Architects, the Architectural League of New York, the Michigan Academy of Science, Art and Letters; and he is an Honorary Member of the Michigan Society of Architects, The American Institute of Decorators, and the National Society of Interior Designers. He is an Academician of the National Academy of Design; a Fellow of the National Sculptor Society; a Life Fellow of the International Institute of Arts and Letters; He has received citations from the University of Detroit, Dana College, the State of Michigan, the American Institute of Architects, the Michigan Society of Architects, and the National Society for Crippled Children and Adults. In 1966 he was the recipient

of the Distinguished Service Award of the Michigan Association of the Professions and in 1968, the Golden Plate Award of the American Academy of Achievement. His work includes: The 30 foot marble 'Victory Eagle' at the Veterans Memorial Building; the Heroic Bronze 'The Spirit of Detroit' at the City-County Building; the 140 foot metal sculpture in the Henry and Edsel Ford Auditorium; the 55 foot Crucifixion group at Indian River, Michigan; the State Department Building Fountain 'The Expanding Universe' in Washington D.C.

JOHN PARKER GLICK: Detroit born, educated at Wayne State University and Cranbrook Academy of Art has established Plum Tree Pottery in Farmington Township. He received a 1961 Tiffany Grant. Has exhibited nationally and has work in the Detroit Institute of Arts, University of Michigan, Wayne State University, South Bend Art Association, Mississippi Art Association and Krannert Museum collections.

AL HERBERT: Currently teaching at Macomb County Community College. Born in Detroit. Educated: Catholic University of America B.A.; Wayne State University, M.F.A. Awards: The Isaac Hamburger Sculpture Award, Maryland Regional Exhibition; Sylvia Medow Memorial Prize, Michigan Artists; Sculpture Prize, Common Ground of the Arts at the Scarab Club. Past Chairman and Treasurer of Artists, Common Ground of the Arts.

SHELDON IDEN: Detroit born and educated at Wayne State University—B.F.A., Cranbrook Academy of Art—M.F.A. Currently teaching at Eastern Michigan University. Awards: U.S. Government Fulbright Grant—Painting—India; Nicols Award—Ball State University; Arwin Galleries Purchase Award; Freddie and Milton Strauss Award—57th Exhibition for Michigan Artists.

ANGELO IPPOLITO: Educated: Ozenfant School of Fine Arts, New York; Brooklyn Museum Art School; Instituto Meschini, Rome, Traveled in France, Spain, England. He has taught at: Cooper Union; Sarah Lawrence College; Yale. Awards: Fulbright Fellowship to Florence, Italy, and Ford Foundation Grant as artist in residence Arnot Art Gallery, Elmira, New York. Innumerable one man shows. His work is included in the collection of the Whitney Museum. Recent commissions include the Montreal Trust Company and the New York Hilton Collection.

J. PATRICK KENNY: B.A. and M.F.A. Cranbrook Academy of Art. Presently Assistant Professor University of Detroit.

JAMES DE WITT KING, JR.: Chicago born, educated Art Institute of Chicago; Goethe Institutes, Grafing and Schoendorf, Germany; University of Vienna; University of Chicago and Crane College. During the summer of 1968 he was Project Director at the Detroit Institute of Arts. Recipient of 1959 First Place Award for Architectural Design from Ford Foundation; finalist in Mid-West Sculpture Show in Madison, Wisconsin; First Place in Sculpture in the 1968 Afro-American Exhibition at the Detroit Institute of Arts; participant in "7 Black Artists" exhibition at Detroit Artists Market; environmental sculptor at Merrill Palmer Institute.

BETTE R. KLEGON: Born in Detroit, Michigan 1941. B.A. The University of Michigan, M.A. Wayne State University. Presently Visual Arts Coordinator—Michigan State Council for the Arts.

ARIS G. KOUTROULIS: B.A. Louisiana State University, M.F.A. Cranbrook Academy of Art. Presently assistant Professor Wayne State University.

sity. Major collections: The Museum of Modern Art, N.Y.C., N.Y., Los Angeles County Museum of Art, The Detroit Institute of Art. Wayne State University Research Fellowship and Grant for Papermaking and Research on newly invented Print Making Techniques. Michigan Artists Show 1969 Purchase Prize for Painting.

RICHARD KOZLOW: Born in Detroit, Michigan 1926. A self-taught artist. The Detroit Institute of Arts has four Kozlows in its permanent collection. The Institute recently honored Kozlow with a retrospective show.

ALLEN LEEPA: Professor of Art Michigan State University. Education: The New Bauhaus, Chicago; Columbia University; The Sorbonne. First Prize Awards; Grand Rapids Museum, South Bend Michiana Annual, Western Michigan Artists. Fulbright Award to Paris—Painting. Purchase Prizes: American Academy of Arts and Letters, New York; 2nd Biennial Michigan Painters and Printmakers Exhibition, Grand Rapids; MEA Exhibition, Lansing. Author of *The Challenge of Modern Art*.

CLIFTON MC CHESNEY: Educated at: American Academy of Art; Indiana University, B.A.; Cranbrook Academy of Fine Arts, M.F.A. Numerous one man exhibitions. Awards: South Bend Art Center, 2 Awards for Oil Painting; Detroit Institute of Arts, Purchase Award for Oil Painting and Art Director's Club Prize Award; Ball State Teacher's Gallery Award for Drawing and University of Michigan Museum of Art Purchase Award for Drawing.

GLEN MICHAELS: Educated: Yale School of Music, Eastern Washington College—B.A., Cranbrook Academy of Art—M.F.A. Recognition: Finalist with Geller and Associates in Roosevelt Memorial Competitions; Finalist with Alan Rider in the Seattle Century 21 Fountain Competition; International Handcraft Exhibit, Stuttgart. Commissions include: J. Walter Thompson, N.Y. 1964; Ford Motor Company Worlds Fair N.Y. 1964; W. Hawkins Ferry, 1964; International Monetary Fund, Washington D.C. 1965; Mount Clemens Public Library 1968.

WALTER MIDENER: Berlin Academy of Fine and Applied Arts, M.A. Wayne State University. Presently Director of the Art School of the Society of Arts and Crafts. Prizes: Tiffany Fellowship, 1940; Detroit Institute of Arts, Museum Purchase Prize 1950, Founders Prize 1952; Gold Medal and Lou R. Maxon Prize, Scarab Club, 1960. Represented: Detroit Institute of Arts, Whitney Museum of American Art, Michigan Supreme Court, Sculptured Screen for Pontiac Division of General Motors Corporation.

WALLACE MAC MAHON MITCHELL: Detroit born, educated Northwestern University—B.A.; Columbia University—M.A. Currently teaching at Cranbrook Academy of Art. His work is widely exhibited, he has had many one man shows and participated on many juries. His murals are at General Motors Technical Center and at the University of Kentucky, Medical Center.

JOHN NICK PAPPAS: Born Detroit, Michigan, 1934. Studied: Detroit Society of Arts and Crafts, Wayne State University B.F.A. and M.A. Presently associate Professor of Sculpture at Eastern Michigan University. 1966 Awarded Rome Prize Fellowship in Sculpture. 1967 One of fourteen artists honored by W.S.U. during their Centennial Year. 1968 invited to show with "Formes Humaines" at the Rodin Museum—Paris. 1969 invited to show in the "National Religious Show."

JENS PLUM: Educated in Denmark; and Wayne State University—B.F.A., Cranbrook Academy of

Art—M.F.A. Currently Associate Professor of Art, Michigan State University. He has taught at Wayne State University, University of Detroit, and Eastern Michigan University. He has had many one man shows and has exhibited locally, regionally and nationally.

GEORGE ROGERS: Currently Director of the Common Ground of the Arts and Clay Modeler with Ford Motor Company. He has studied at the Columbus Art School; in Morocco, North Africa; Cleveland Institute of Art; Cranbrook Academy of Art. He received the Mary Page Award for sculpture from Cleveland Institute of Art and the James Scripps Booth Memorial Scholarship for advanced work in sculpture at Cranbrook.

SARKIS SARKISIAN: Studied at the Wicker Art School under John P. Wicker, and the Society of Arts and Crafts under John Carroll. Instructor at Society of Arts and Crafts 1933-67 and Director from 1947-67. Prizes: Detroit Institute of Arts Founder's Prize—3 times. Exhibited in many National Exhibitions, including the Museum of Modern Art, Carnegie Institute, Etc. Received medal of Detroit from the Mayor's Committee, 1965.

JULIUS SCHMIDT: Currently head of the Sculpture Department of Cranbrook Academy of Arts. Education: Cranbrook Academy of Art, B.F.A. and M.F.A., studied in Paris with Ossip Zadkine and in Florence at the Accademia Belle Arti. He was head of the Sculpture Department at Kansas City Art Institute. Awarded Guggenheim fellowship in 1964 and invited to White House Festival of Arts in 1965. Innumerable one man and group shows including: The Museum of Modern Art, Art Institute of Chicago, the Whitney Museum of American Art. His work also included in the public collections of each of the above galleries.

G. ALDON SMITH: B.A. and M.F.A. Art Institute of Chicago. Presently Professor of Art and Chairman of the Art Department of Wayne State University. Past President, Detroit Metropolitan Arts Council, Midwest College Art Conference. Detroit Institute of Arts; Purchase Prize 1966 and Founder's Prize 1966. 1969 Detroit Institute of Arts One Man Show.

DONALD F. SNYDER: Born Toledo, Ohio and educated at Carnegie Tech. Participant in several one and two man shows, in addition to group shows. Working extensively in stainless steel having architectural proportions. Local commissions at St. Regis Church, Southfield and office of William Clay Ford.

MARTIN J. WEIL: Born in Germany and educated in Detroit: Cass Technical High School, Wayne State University B.A., also studied at Former Meininger Art School and Cranbrook Academy of Art. Recently expanded into tapestry and carpet design using the single needle hooking method.

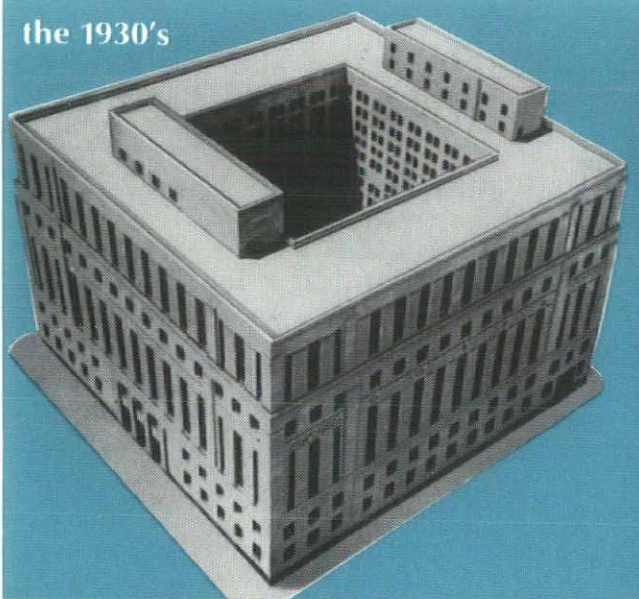
ARTHUR W. WENK: Born in Ann Arbor, Michigan 1942. Education: University of Michigan; Instituto Allende, San Miguel, Mexico; Society of Arts and Crafts Detroit. Presently, Chairman Common Ground of the Arts. 1968 Michigan Council of the Arts Sculpture Show, Sculpture Prize Scarab Club. 1969 Chevrolet commission for Wood Sculpture.

RICHARD WILT: B.A. Carnegie Institute of Technology, M.A. University of Pittsburgh. Presently Professor of Art at the University of Michigan. Public Collections: American Federation of Art, Colby Institute, Detroit Institute of Art, Eastern Michigan University, Kalamazoo Art Center, Butler Institute of American Art.

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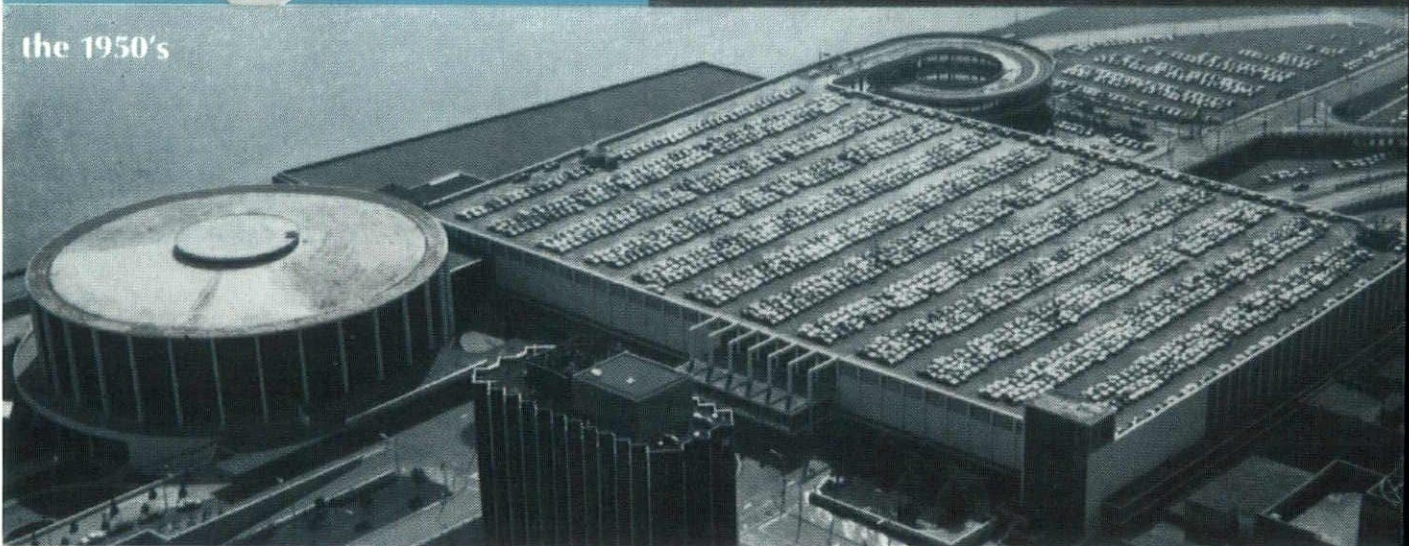
the 1930's



the 1940's

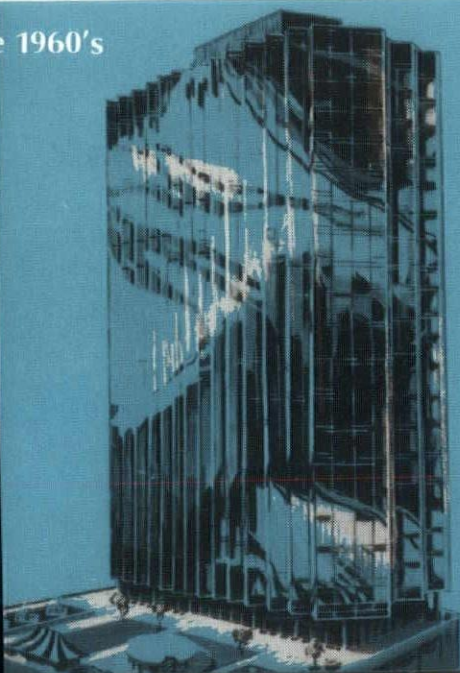


the 1950's

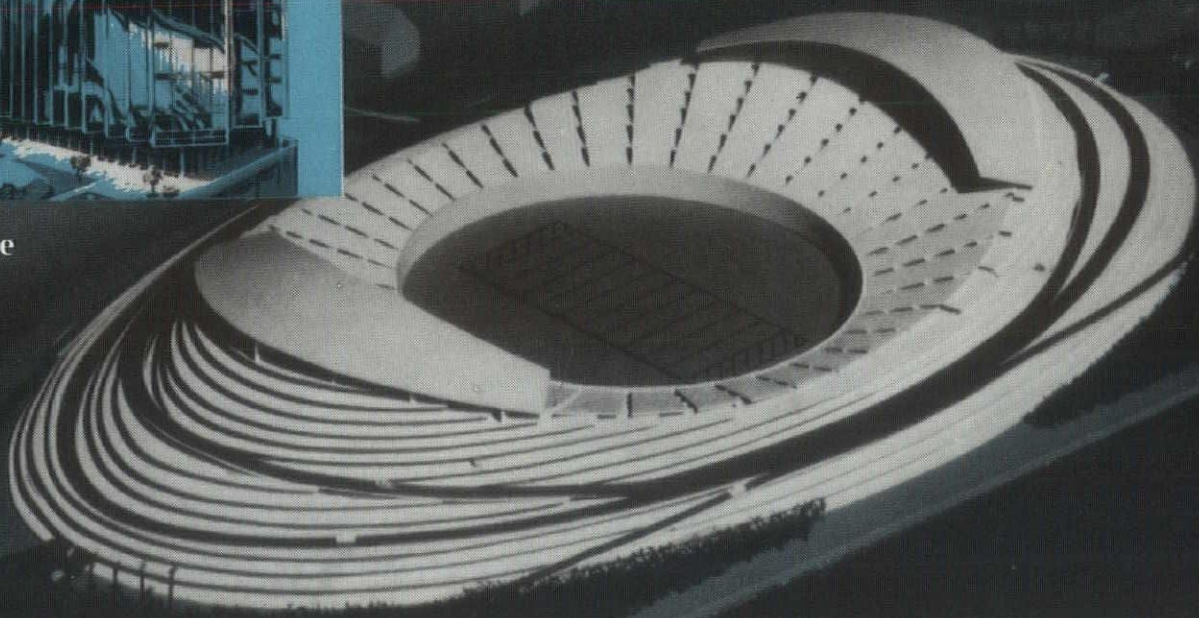


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LOOKING

AHEAD

Early this Spring the Monthly Bulletin began a new format. We have attempted to bring to our readers, guest editorials and feature articles of timely interest. Looking ahead for the balance of 1969 the Bulletin Policy Committee has scheduled. . . .

October

Public Officials Issue . . . Firm Roster

Editorial, Robert Probst, Herman Miller, Ann Arbor

Feature, Interior Design Departments — Architectural Offices

November

Housing Issue

Editorial, Jack Brown

Feature, Housing

December

Building Technology

Editorial, Dow Chemical

Feature, Building Technology Research as conducted by Dow Chemical

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continued from page 5

scape can be maintained and protected in the midst of urban expansion. It could demonstrate how the natural scene can enhance certain aspects of the performing arts and vice-versa.

c) *Streets and Highways* — A portion of a street, highway or parkway could be developed to demonstrate important upgrading principles by creating quality roadway environment. It could embody certain principles of roadway signs and billboard design.

d) *Historic Preservation and Restoration* — To instill pride in the heritage of our past, a project to help restore an old building of architectural and historical value, and perhaps giving it a functional use by designating it as a "Center for Urban Environment".

e) *Michigan Great Lakes Shoreline* — A project designed to illustrate what a unique resource and opportunity a Great Lakes Shoreline can be towards inspiring the development of certain cultural facilities, including painting, sculpture, music, dance, as well as developing the proper attitude in respect to protecting such a prominent part of the Michigan scene.

So far, we have dealt primarily with that single area in which the A.I.A. is most concerned, the Environmental Arts. There are, however, other facets of the overall cultural spectrum which I think should also be of concern to architects, both professionally and personally.

One concern of vital importance is the training of the young in the use of their senses — so that they will grow up intolerant of the ugliness which their calloused elders have bequeathed them. Art, theatre, dance, and music education in most public school systems either does not exist, or is so poor in quality as to be worse than nothing. Anything you, individually or as a group, can do with your local Boards of Education to establish visual training and appreciation of the performing arts, from the primary schools onward, would insure for future artists the kind of awakened and discriminatory audience they need — and the country must have.

Another area where your help is vital is the financial support of those existent institutions which are the seedbeds of talent; the small private schools of the performing arts, which struggle — against the crushing deficits afflicting non-profit organizations — to develop not only fine performers and composers, but highly trained teachers. Without them we would have no orchestras, no dance groups, no theatre — no standards. So before you counsel the construction of large new culture centers, think of these small schools.

Mr. Howard Taubman, in an article for the New York Times, concerning the \$12 million dollar Memorial Center the people of Atlanta have built, wrote "Now they must answer the insistent question that confronts founders of cultural centers everywhere: What to put into them?"

In short, the people — the talents — come first: The bricks and mortar later.

Professionals, too, deserve high priority. This does not imply that amateur groups should be discouraged. On the contrary, it is important to support amateur efforts in the art if only for the pleasure and heightened awareness it gives those involved. But it is more important to throw your weight on the side of those artists who have mastered their craft and who try — often against impossible odds — to live by it. Without them, culture becomes a social ornament rather than a vital discipline.

We should seek out and identify the serious artists in our midst. They need our understanding and our support. They need a public. They need to have their works exhibited in public places, on the walls and the lobbies of new buildings, in official's offices, in banks, in parks and in malls.

Because the cultural resources and needs of each community are unique, and because there is a service to be performed by a cultural coordinating body, the State Council has encouraged the formation of Community Arts Councils. At the present time, there are some thirty Community Arts Councils in Michigan. More, many more, are needed.

If your community has one of the 30, join it — support its activities. If not, appoint yourself a committee of one to establish a local arts council. Every community of 5,000 or more would reap benefits from a council which would coordinate, sponsor, support, and publicize cultural activities in their area. Your association would earn everlasting gratitude of the entire state if each of your chapters were to sponsor or support the initiation of an Arts Council in their respective community.

The State Council has a committee whose sole purpose is to lend encouragement, to advise, and provide information on the organization and administration of Community Arts Councils. That committee and our office will be pleased to assist in any way we can.

Our beginnings have been modest but encouraging. In order to convince ourselves that the cultural millenium has not yet arrived, we have only to be reminded that today the United States spends less on culture than any West European nation, and that federal outlays on arts programs here amount to barely more than one cent per-capita per annum, compared for instance, to 70 cents in the United Kingdom, and one dollar-seventy cents in Austria. We can remind ourselves that the current budget for the National Science Foundation is approximately 50 times larger than the appropriation for the National Foundation on Arts and Humanities.

In this country — in Michigan — we have a long way to go before we can really crow about our cultural preeminence.

I have recently become casually acquainted with the writings of one of the acknowledged leaders in the field of City Planning, Dr. C. A. Doxiadis. In addressing the Aspen Institute for Humanistic Studies, concerning the future of cities, he said, "The Dynamic forces of developing humanity show that we must be prepared for a continuing increase of population which may well reach 20 to 30 billion people by the end of the next century, at which time it may level off. This will mean a universal city, ecumenopolis, which will cover the earth with a continuous network of minor and major urban concentration of different forms." This concept almost defies comprehension. At least it defies mine. Dr. Doxiadis, however, proceeds to describe in detail, far too exhaustive to consider here, how man can build happily for his future. Encouraging is his positive assertion that man *will* build a place which satisfies the dreamer, and is acceptable to the scientist, a place where the projections of the artist and the builder merge. He almost poetically proclaims that "In this city we can hope that man, relieved of all stresses that arise from his conflict with the machine, will allow his body to dance, his

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senses to express themselves through the arts, his mind to dedicate itself to philosophy or mathematics, and his soul to love and to dream."

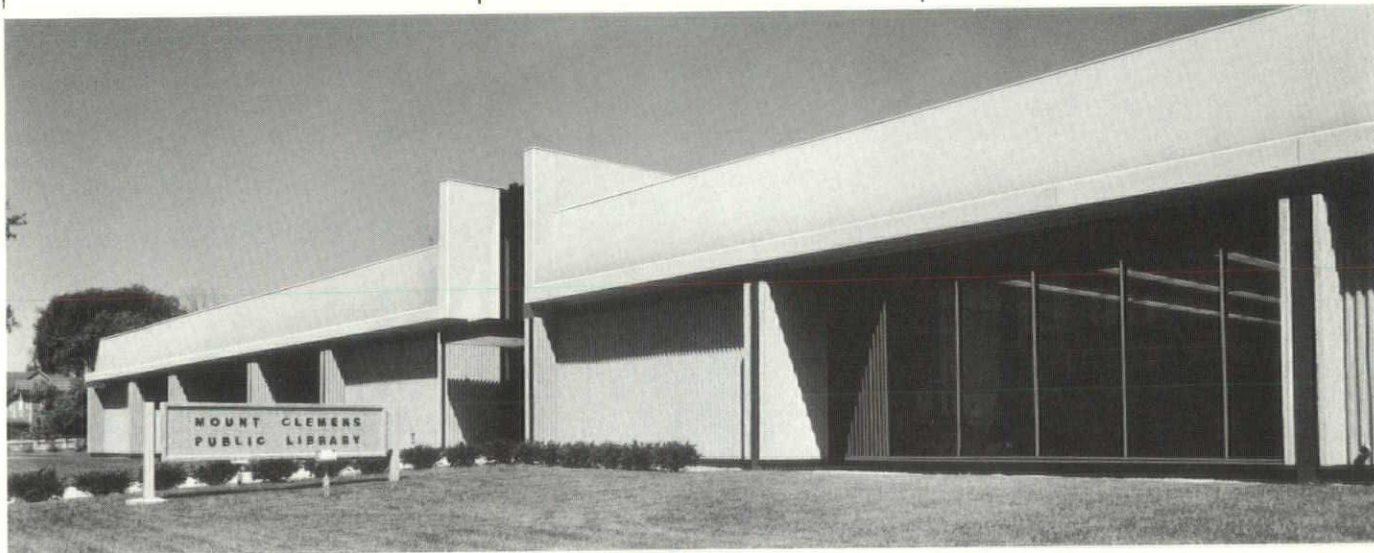
His conclusion, I will take for mine: "We can never solve problems and tackle diseases unless we conceive the whole. We cannot build a cathedral by simply carving stones. It can be done only by dreaming of it, conceiving it as a whole, developing a systematic approach, and only then working out the details. But dreaming and conceiving are not enough either. We have to carve the stones and lift them." I hope that together we may dream and conceive and carve and lift.

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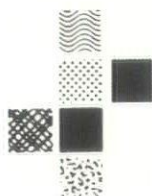
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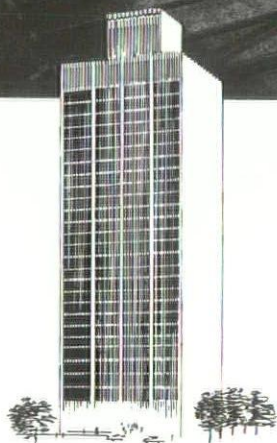
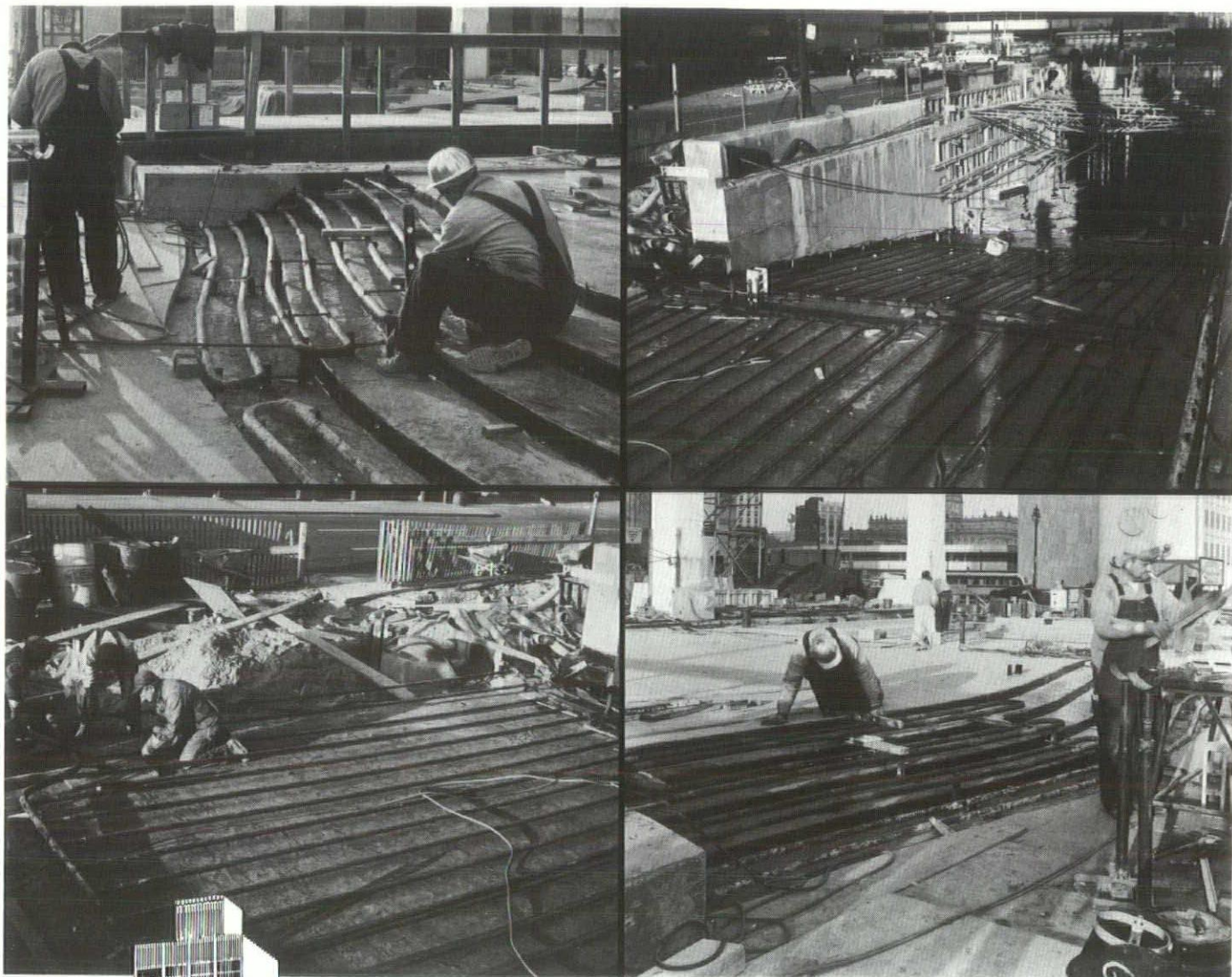
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GLFE Awards at Mackinac

Two Michigan architectural firms have been awarded plaques in recognition of proficient use of structural steel in building design by the Great Lakes Fabricators and Erectors Association.

The presentations to Albert Kahn Associates, Inc., and Harley Ellington Associates, Inc., both of Detroit, were made by J. Gardner Martin, Executive Director of the Association, at the banquet concluding the 26th mid-summer conference of the Michigan Society of Architects at Mackinac Island August 9.



The awards honored the Kahn firm's design of the new administrative office building for the Chevrolet-Saginaw Gray Iron Foundry Division of General Motors Corporation and the Harley, Ellington, firm's design of the North Wing addition to the Detroit Institute of Arts.

Paul B. Brown, FAIA, vice president and secretary of Harley Ellington Associates, and Sol King, FAIA, president of Albert Kahn Associates, accepted the plaques in behalf of their organizations.

Martin said the two structures were selected because they exemplified distinctive use of steel in the design and construction of the new structures.

The awards to Michigan architectural firms are the first made by the Great Lakes Fabricators and Erectors Association, an organization composed of 68 firms engaged in the fabrication and erection of structural steel, architectural metals and metal building products.

The north wing addition to the Detroit Institute of Arts is 277 by 180 feet in size and includes four stories and basement. Use of composite design enabled the architect to overcome restrictions on depth of construction. Heavy 60 foot steel columns were fab-

ricated entirely in shops to eliminate on-site labor. The attractive new wing will house administrative offices and 12 galleries for the museum.

The Chevrolet administration building at Saginaw consists of a one-story office structure 420 by 150 feet in size which features the use of weathering steel for all exterior elements. The unique design attractively employs exterior columns connected by brackets to sidewall framing, producing a free-floating effect.

National Conference

The Joint Committee on Employment Practices will sponsor its third annual conference on December 5, 1969, under the theme, "Employee/Employer—A Relationship in Transition."

Under this theme, the all-day conference will present ideas on attracting and retaining men and women into the design profession. The emphasis will be on the opportunities for service in resolving social problems, the right of employees to representation in developing means to make their service more effective in enhancing the total environment, and the opportunities for employers and employees to develop an attractive work environment. Preliminary plans also call for a prominent luncheon speaker to discuss the future of environmental patterns.

This third in the series of annual conferences will be held at the Arlington Park Towers, adjacent to Chicago's O'Hare Field.

The Joint Committee on Employment Practices is a coordinating body of the American Congress on Surveying and Mapping, American Institute of Architects, American Institute of Chemists, American Society of Civil Engineers, Consulting Engineers Council/USA, Council for photogrammetry, and Professional Engineers in Private Practice of National Society of Professional Engineers.

At its meeting on June 6, 1969, the Joint Committee elected new officers as follows: Robert Piper, AIA, Chicago, Chairman; Robert Myers, PEPPNSPE, St. Louis, vice chairman; Leland Beal, ASCE, New York, treasurer; and Robert Class, AIA, Washington, secretary.

Hastings Elected 1st Vice President of AIA

Robert F. Hastings, FAIA, president of Smith, Hinchman & Grylls, was

elected president elect and first vice president of the American Institute of Architects at the 101st annual convention of the Institute.



A native of Kenosha, Wisconsin, Hastings joined Smith, Hinchman & Grylls upon graduation from the University of Illinois in 1937, becoming a principal of the firm in 1950, and subsequently elected a vice president, treasurer and executive vice president and was named to the presidency in 1961.

He has served the American Institute of Architects as vice president, treasurer, chairman of the Council of Commissioners, and as a member of the Executive Committee. A member of the Three Man Commission on Education as well as the committees on the Profession, Education, Industrial Architecture and Finance he has served on numerous Chapter and State Society Committees as well. He is a past president of the Detroit Chapter, AIA.

He is currently a member of the Michigan Housing Authority, a vice chairman of the Greater Detroit Chamber of Commerce, and of the Boards of Directors of Alma College, the Engineering Society of Detroit and the Building Research Advisory Board. He is a past president of the Michigan Synod Council of Presbyterian Men and is an Elder of Westminster Church, Detroit.

He has served on the Advisory Committee to Schools of Architecture at the Universities of Illinois, Syracuse, Detroit and Kansas State, and the Public Advisory Panel on Architectural Services to the General Services Administration. He is a member of the Panel of Editorial Consultants to Architectural Record.

Elected to Fellowship of the Institute in 1961 and in 1965 Hastings was

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awarded the Gold Medal of the Michigan Society of Architects in recognition of his distinguished achievements in the practice of architecture and his devoted service to education, the profession and the Institute. In 1967 he received an Honorary Degree of Doctor of Architecture from Lawrence Institute of Technology.

Merger of Leading Michigan Architectural Firms

An announcement of the merger of two Michigan architectural firms, one ranked as the state's sixth largest, was made at a press conference Wednesday evening, June 18.

Carl Luckenbach, AIA, president of Luckenbach/Durkee and Associates, Inc., and Thomas H. Hewlett, AIA, president of O'Dell, Hewlett and Luckenbach Inc., made the joint announcement about their firms.

The latter, a 31-year-old company which has gained national attention for its educational and institutional work, has consistently been ranked as one of Michigan's leading architectural-engineering companies with an annual construction volume estimated in excess of \$30 million.

Luckenbach/Durkee, a relative newcomer in the architectural field, has gained unprecedented attention in six years of operation. Its impact in design of a variety of commissions in Michigan, Indiana and Florida has won wide professional and public recognition.

The merger will combine the two Birmingham architectural organizations into one. The name O'Dell, Hewlett and Luckenbach Inc. will be retained.

Carl Luckenbach, son of the co-founder of the larger organization, will become president of the merged companies. He will also be the principal stockholder.

Thomas Hewlett will have the title of President-Emeritus and will continue with the company as a general consultant and in client relations.

Owen A. Luckenbach, AIA, will become vice president-emeritus.

Almon J. Durkee, AIA, executive vice president and general manager of Luckenbach/Durkee, will assume the same responsibility with O'Dell, Hewlett and Luckenbach.

George K. Harris, AIA, vice president and secretary for O'Dell, Hewlett and Luckenbach, will continue in this same position. O'Dell, Hewlett and Luckenbach, founded by Thomas H. Hewlett, Owen A. Luckenbach, and the late H. Augustus O'Dell 31 years ago, achieved early success in housing projects and, in later years, in the educational and institutional field.

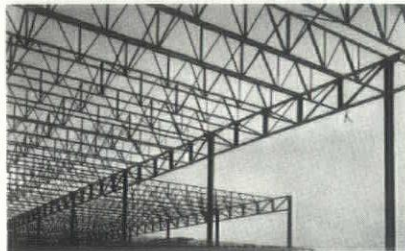
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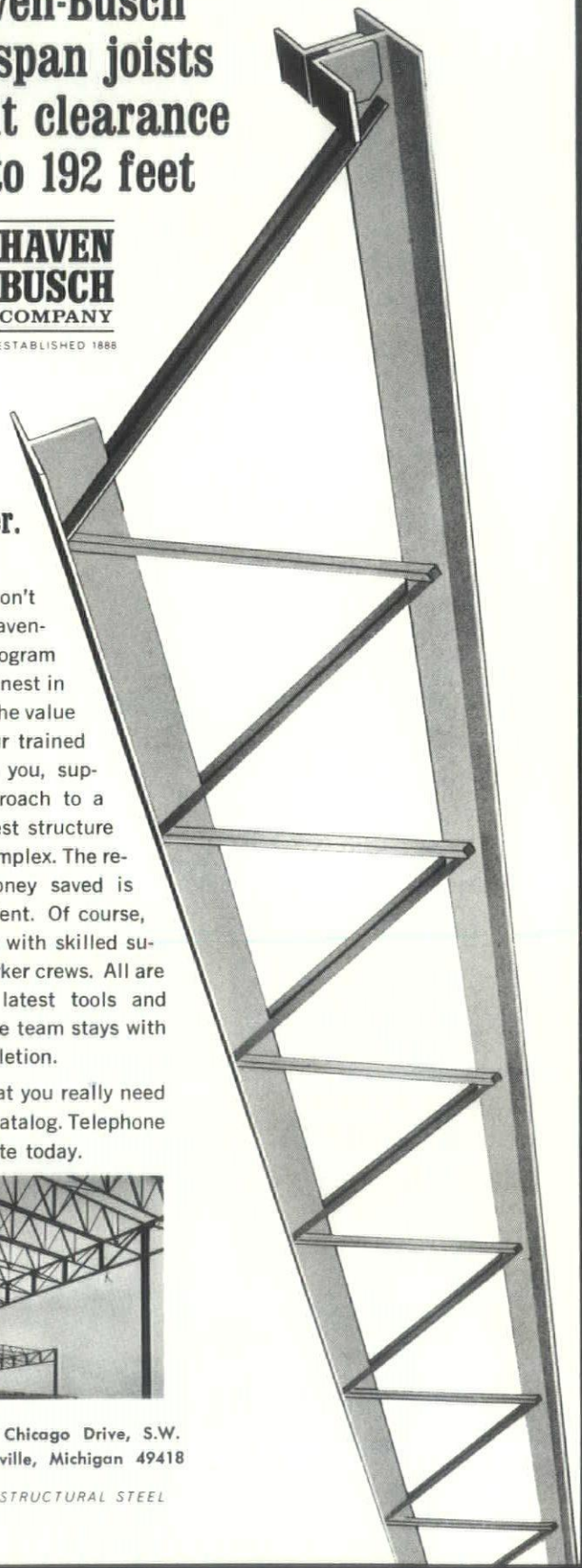
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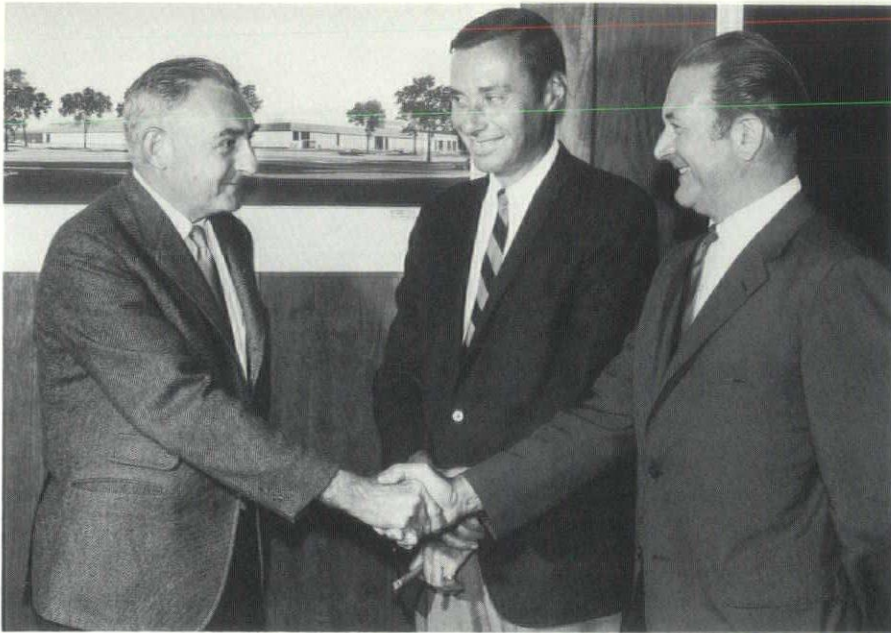


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William E. Ellis of Ellis/Naeyaert Associates, Inc. with the firm's two new executives, J. Edward Genheimer and Merrill M. Bush.

A/E Men Join Ellis/Naeyaert

J. Edward Genheimer and Merrill M. Bush, formerly vice president and executive vice president of Giffels and Rossetti, Inc., bring 46 combined years' experience in A/E administration to the firm of Ellis/Naeyaert Associates, Inc.

Ellis/Naeyaert officials consider the personnel additions an important forward step. "Our long-range growth plans call for us to develop certain specialties to augment our 'systems approach,'" said Roger Naeyaert. "Enlisting these two top administrative talents allows us to move ahead in these areas earlier than anticipated."

William Ellis said, "Specialized consulting capabilities we have been developing will now become a major segment of the organization."

Ellis said that all existing officers and directors and other divisions at Ellis/Naeyaert will remain unchanged.

Genheimer becomes Vice-President and Director of the Industrial Division at Ellis/Naeyaert. His background in administering industrial projects had included such fields as chemical products, foundries and steel, electronics, rubber and plastics, building products, appliances, automotive, furniture, agricultural equipment, and machine tools.

Genheimer holds a B.S.A.E. from Ohio University. At Giffels and Rossetti for 18 years, his positions included Director of Development and Vice President of New Business. He initiated and directed a variety of heavy industrial projects, both domestic and overseas.

Merrill M. Bush will be an Executive Vice-President at Ellis/Naeyaert. In 28 years at Giffels and Rossetti, he organized the firm's Canadian opera-

tion, Giffels Associates Ltd., and was an officer and director of the firm's affiliates in Mexico City and Melbourne Australia, and executive vice president of the parent company.

Bush has developed and administered projects for the Department of Defense, the Atomic Energy Commission, NASA and a wide range of industrial, commercial and institutional programs.

He is affiliated with the American Society of Military Engineers, the Newcomen Society of North American, the Engineering Society of Detroit, and the National Society of Professional Engineers.

Ellis/Naeyaert has drawn special recognition for its emphasis on the systems approach to design problems. The company was recently called one of the few select firms who offers comprehensive services and a "team which provides total environmental design."

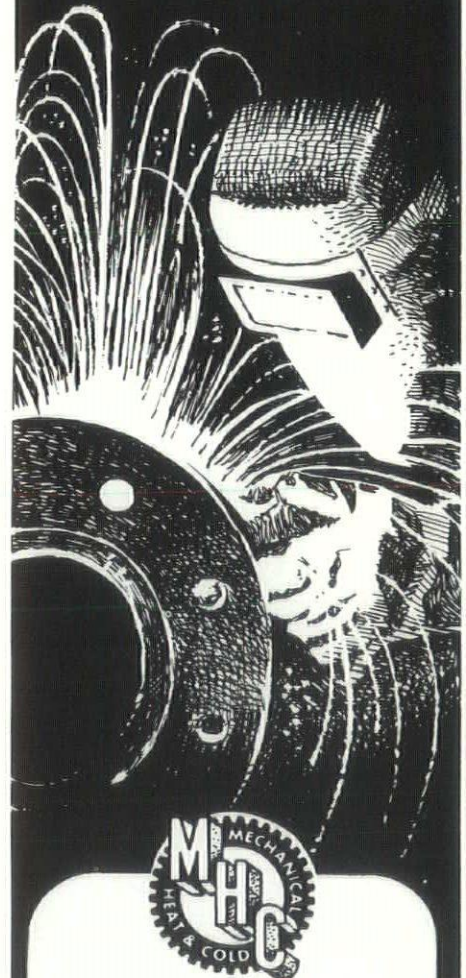
"The addition of men of the caliber of Bush and Genheimer will allow Ellis/Naeyaert to expand both the quantity and quality of their service," Roger Naeyaert said.

Dearborn Firm Reorganizes

A reorganization of Benjamin, Woodhouse and Guenther, Inc., Architects and Engineers, as a result of the retirement of Max W. Benjamin on July 31, 1969, was announced this week. The firm will retain the same name. Directors of the Firm are Urban U. Woodhouse, AIA, President; Werner Guenther, AIA, Vice President; Arthur R. Livermore, PE, Treasurer; and Sterling H. Bunch, PE, Secretary. It will continue to operate at the present address of 14430 Michigan Avenue, Dearborn, Michigan 48126.

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Rossetti Forms His Own Firm

Detroit architect Louis A. Rossetti, AIA, has formed his own firm, Rossetti Associates, Inc., with offices in the Penobscot Building.

The new organization was established for the practice of architecture, community planning and engineering.

Associated with Rossetti will be his father, Louis Rossetti, FAIA, as senior consultant.

The younger Rossetti had been with Giffels & Rossetti, Inc., as vice president, director of architecture and design, and member of the board of di-

rectors. His father had been a partner in the firm.

In his professional fraternity, Rossetti has served as chairman of the industrial architecture committee of the American Institute of Architects (AIA), as member of its international relations committee, and was general chairman for the Fifth Industrial Architecture Seminar, held in Detroit last year.

Rossetti also has served as chairman of the urban design committee of the Detroit chapter of the AIA.

Recent projects he supervised are the Michigan Blue Cross-Blue Shield building, Wayne State University Basic Science Building, the Federal-Mogul headquarters in Southfield, and Nazareth College arts center in Rochester, N.Y.

PCA Prizes to the Ladies

Three lucky ladies came away from The 26th Annual Mid-Summer convention of the Michigan Society of Architects at Mackinac Island with unexpected prizes from the Portland Cement Association, Great Lakes Region.

Guessing the amount of cement used in Detroit's new Recorders Court Building, Mrs. Pat (John) Mikle won first prize, a portable television for her guess of 34,503 barrels of cement. The actual amount according to the Portland Cement Association, is 38,780 barrels.

Mrs. Mikle was attending the con-

vention with her husband, a principal in the Southfield structural engineering firm of McClurg, McClurg, Mikle and Cooper.

Second prize, a clock radio, went to Mrs. Judith (John) Hanskat of Plymouth with a guess of 43,500 barrels. Her husband is with Ceco Corporation.

Third prize, a transistor radio, went to Mrs. Joseph Appelt of Grand Rapids for her guess of 32,000 barrels. Her husband is with Stuart and Appelt, a Grand Rapids engineering firm.

PCA also awarded Mrs. Marge (William) Quinlan of St. Clair Shores, a prize for her "worst guess" of 68 million barrels. She was presented with a cement-filled whiskey bottle. Her husband is an architect.

Wixon Joins MCPA

Appointment of Gerald E. Wixon as paving engineer for southeastern Michigan has been announced by C. B. Laird, engineer-manager of the Michigan Concrete Paving Association.

Wixon will work with county and municipal engineers, consultants, industrial firms, and member paving contractors on the development of concrete paving projects.

Prior to joining the MCPA staff Wixon was employed for five years as structural and public works field engineer by the Portland Cement Association in the metropolitan Detroit area.

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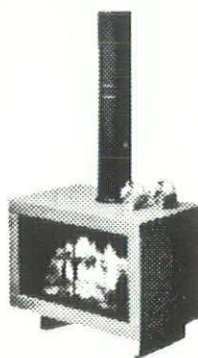
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Previously Wixon was vice president in charge of engineering and building product sales for American Prestressed Concrete, Inc., and also worked briefly with PreCast Concrete Products Co., and in the City of Birmingham engineering department. A registered professional engineer in Michigan, he is a graduate of Lawrence Institute of Technology and now is secretary-treasurer of the Michigan chapter of the American Concrete Institute. He formerly served as chairman of the Warren Planning Commission. He also is a member of the Engineering Society of Detroit, the American Public Works Association, and is vice president of Christ Lutheran Church in Warren.

Three Promoted at AKA

Jay S. Pettitt, Jr., AIA, has been named Manager of Professional Services, directly responsible to the president; Samuel D. Popkin, AIA, has been elevated to Chief of Architectural Development; and Maurice Lowell, AIA, has been made Technical Assistant for Architectural Development at Albert Kahn Associates.

A graduate of the University of Michigan, Pettitt joined AKA in 1951. He was named Chief of Architectural Development in 1962 and in 1967 was elected a Vice President of the firm. Active in professional affairs, he is cur-

rently a member of the American Institute of Architects Graphic Standards Committee. He is a past president of the Michigan Society of Architects, served on its Board of Directors for a number of years and, at present, is a member of the Legislative Affairs Committee of MSA. He is a charter member of the Michigan Association of the Professions.

Popkin is a member of the AKA Board of Directors and was recently elected a Vice President of the Firm. A recognized authority on hospital design, he has served on national as well as state and local committees concerned with hospitals and health. Currently he is a member of the joint American Medical Association-American Institute of Architects Committee on Environmental Health, and the National Sanitation Foundation Joint Committee. He is a member of the AIA (Detroit Chapter), the Michigan Society of Architects, the Engineering Society of Detroit and the American Association for Hospital Planning.

A graduate of the University of Michigan, Lowell was an exediter with the U.S. Housing Authority in Washington prior to joining the Kahn organization in 1944. As a member of the AKA Architectural Department, he has functioned as a Project Architect. He was made an Associate in the firm in 1956. Active in professional affairs, he is a member of the Detroit Chapter of the AIA and is presently serving on the Chapter's Construction Industry Relations Committee.

Corrections from July Monthly Bulletin article on Manplace.

The following list is the Michigan Week/Architects Committee: Chairman, Louis G. Redstone, FAIA, Exhibit Design, Graphics and Production; Robert Kennedy, Exhibit coordination, text and photography consultants. George Zonars, Terry Seyler and Steve Osborn. Statewide Members: Marvin DeWinter, AIA; Ernest Gall, AIA; Robert Giesey, AIA; James Hughes, AIA; Robert Lytle; Elmer Manson, AIA; Glen Paulsen, AIA; Daniel Redstone; Kent Smith; Robert Stamps; Fred Wigen, AIA; and Executive Director, MSA, Ann Stacy.

Courtesy, Mackinac Bridge Authority—Mackinac was misspelled in the same article.

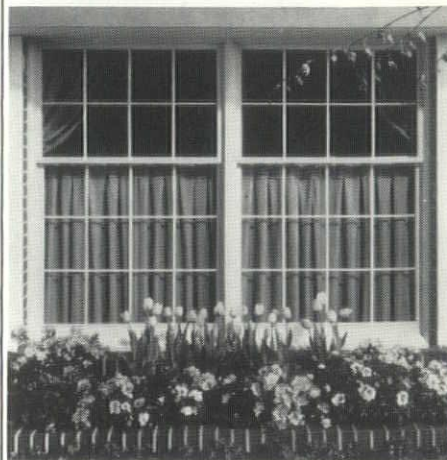
AIA Publishes Report on Architectural Programming

Copies of "Emerging Techniques—2—Architectural Programming" (Doc. RP102) may be purchased from the Headquarters of the MSA, 28 West Adams, Detroit, Michigan 48226 (Phone: 313-965-4100).

Price per copy \$2.00 to members and \$5.00 to non-members. Plus postage and handling charges.

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Lincoln Arc Welding Foundation Announces \$50,000 Structural Design Award Program

A \$10,000 first awards heads the 1970 list of twenty-four awards totaling \$50,000 being offered by The James F. Lincoln Arc Welding Foundation to engineers, designers, consultants, architects and others for papers describing the use of arc welded steel in modern structures. The paper must describe how welded design benefited the planning, fabrication, function, erection or appearance of the complete or component parts of a building, bridge, or other type of structure.

An awards jury, selected from universities and industry, will evaluate entries on the basis of originality, practicality, results achieved, the extent arc welding contributed to the design, and the paper's clarity, conciseness and conformance to the rules.

Founded in 1936 by The Lincoln Electric Company, The Foundation describes its program as an effort to advance progress in engineering design through the recognition of achievement and dissemination of knowledge. Brochures describing the program and listing rules and entry requirements may be obtained by writing to the "Secretary," The James F. Lincoln Arc Welding Foundation, P.O. Box 3035, Cleveland, Ohio 44117.

\$20,000 ACSA/AMAX Fellowship for Research and Graduate Study in Architecture Awarded

A graduate student at the University of Michigan, Ann Arbor, has been named recipient of a \$20,000, two-year Fellowship for Research and Graduate Studies in Architecture. The award is sponsored by American Metal Climax, Inc., New York City, and its subsidiary, the Kawneer Company, Inc., Niles, Michigan, and is administered under the direction of the Association of Collegiate School of Architecture, an affiliate of The American Institute of Architects. It is the second such grant to be made.

The recipient, Dale Ashley Bryant, received a Bachelor of Architecture degree from the University of Washington, Seattle, in 1968, and a Master of Architecture degree from the University of Michigan this year. He will use the fellowship at the Architectural Research Laboratory at the University of Michigan, beginning in September, 1969, to work toward a Doctor of Architecture degree.

His proposed study will involve the development of a theoretical model of the housing industry as a means of predicting the effects of operational innovations. The model is to be used as an analytical tool to: 1) determine the

breaking points in present housing production methods, relative to an increasing demand for housing; 2) gain fresh insight into the sources of housing costs, and 3) discover what changes will be needed in public policy and such other factors as may affect the production of housing in order to meet present and future housing needs.

The fellowship is intended to support architectural study devoted to the perception of new opportunities offered by industry for improvements in the construction or planning and design of buildings. Its purpose is to enable an architect of demonstrated ability to continue his formal education and to expand his range of professional capability by exploring new areas of significance for the future of architecture.

Bryant, who resides in Whitmore Lake, Michigan, worked as a designer and draftsman in several architectural offices in Seattle, while a student there. At the University of Michigan, he served as a Teaching Fellow this past year, and worked on a state of the art report on the use of computers in architectural practice, as well as a detailed study of the layout planning process.

He was selected to receive the fellowship by the ACSA Committee on Research and Graduate Studies.

SH & G Name Associates

Robert F. Hastings, FAIA, has announced Dale R. Johnson, AIA, David H. Lee, AIA, and August St. George have been named associates of Smith, Hinchman & Grylls Associates, Inc.

Johnson, who holds bachelor and master's degrees in architecture from the University of Illinois, is a project designer, specializing in medical and dental facilities. He has been with the firm since 1964 and has been associated with planning of Crittenton Hospital Suburban Unit, the master plan and basic science facility for the new Michigan College of Osteopathy and medical and dental facilities at the Universities of Michigan, Iowa, Colorado, Louisville and Dalhousie University at Halifax, Nova Scotia.

Lee received his degree of Bachelor of Architecture from the University of Michigan. Specializing in hospital, transportation and research facilities he has been with SH&G since 1963, first as project architect and project director, currently as project manager. Included in his projects have been laboratories for NASA, the Bureau of Commercial Fisheries, Wright Patterson Air Force Base, work on the Greater Cincinnati airport, and work on collegiate buildings at Universities of Louisville and Colorado. He is a member of the Michigan Society of Architects and the Detroit Chapter, AIA as well as being

a member of the Citizens Advisory Council to the Architectural Technology program at Schoolcraft College.

St. George, who also received his degree in architecture from the University of Michigan is a project director and programmer specializing in research. A member of SH&G since 1959, he has been actively associated with such projects as the Lunar Receiving Laboratory for NASA which was used for the first time following the moon expedition; and a variety of laboratories and technical buildings for the School of Aerospace Medicine, United States Air Force, and the United States Navy.

Letters

Dear Ann:

I am sending you a report of the proceedings of the NCARB Convention in Chicago, which possibly might be of interest to Michigan Society of Architects. Items were considered and adopted that have far reaching effects.

It has been decided to simplify the NCARB procedures for senior and "seasoned" applicants. A "seasoned" applicant is a man that has passed a written examination and has at least ten years experience as a principal. A senior has 10 years experience as a principal, but was registered without written examination. It has been felt that the time consuming process utilized by NCARB in verification has been an imposition upon these practitioners, therefore, certain changes were made to simplify and speed up processing.

To become more in tune with the times, more experience credit, as equivalent to practice as a principal, will be allowed for those Architects who are employees of a large firm or who work in a division that does "in house" work, for teaching or research, for work within related fields such as employment in interior design, urban planning, landscape design construction, and so forth. Architects applying for NCARB under the "seasoned" senior categories will be able to apply the above types of experience, up to 50% credit, towards establishing their experience record as equivalent to practice as a principal. This process entails recognition of the fact that experience gained in related fields is of value and gives credit to a much greater extent than has ever been allowed in the past.

As far as the NCARB senior examination goes, it has been simplified in terms of the exhibit requirements, and all of the pictorial material that has to be submitted. These are all positive steps in recognizing that those men applying for these certificates are those Architects that have proven their abil-

ity in practice already. These steps were overdue, inasmuch as many states will not accept applicants for reciprocity without a NCARB certificate, and those men of proven worth should not be subjected to the process of being treated as "suspect" whereas a brand new applicant could go right through with no problems.

In connection with this, new application forms were approved and adopted, and the guidelines are now being drawn. By September 15 the new forms should be ready for use both at the state level as well as by NCARB. The NCARB application forms if adopted by all 54 Registration Boards would mean that any candidate filling out a state form would be filling out the same form that would be utilized by NCARB for council record. Therefore, he does not have to repeat the process.

The basic NCARB fee schedule was also adjusted in order to keep up with present day demands. All basic fees have been raised 20%.

Next, the NCARB took a positive step in recognizing some of the facts of practice in today's society. First, they have approved a legislative guideline for interstate practice that clarifies a couple of issues at the present time. The first area is that of a non-resident who has been contacted for a commission in another state and under most present state laws he would have to have registration in order to seek the commission. The new wording for legislative guidelines is that a person not a resident is not prohibited from seeking on his own behalf, or on behalf of an organization of which he is a member, Architectural commissions for performing services. If he is successful, he can apply for reciprocity, and if such application is refused his activity within the other jurisdiction shall terminate. In addition, approved corporate practice should be that two thirds of directors of the corporation be licensed design professionals and that the licensed design professionals (directors) represent controlling ownership within a corporation.

In seeking reciprocity on behalf of a corporation, that a director or directors have license to practice in that jurisdiction, and they may execute agreements on behalf of a corporation or partnership. Upon execution of an agreement that corporation or partnership may perform services under their name or title in the other jurisdiction. As you might recognize, these legislative guidelines would require some changes and modifications of the present state of Michigan statutes. However, as mentioned, it is a positive step in terms of recognizing reality.

A proposal was passed to grant the title of intern Architect or other title

as determined by Board of Directors, NCARB to graduates of accredited architectural schools, and to establish a defined internship program with record. This is an interim step, with a positive internship program recording method to be presented at next year's convention.

The NCARB is going to continue to approach the idea of a new examination format. By the Boston Convention, next year, a model of a new examination is to be ready for the Convention. That does not mean that the model would go into effect next year, but that it would be suggested for action. Possibly within a three year period, forms and types of examinations might become more in tune with the demands of today's practice. The final format for working this out will have to be done cooperatively with NCARB, ACSA, AIA, and other collateral organizations interested.

During the Convention it was announced that we have arrived at a joint resolution between the NCARB and ARCUK, (Architects Registration Council of the United Kingdom). The statement of policy presently is that, by the end of this year the blue cover of NCARB would be the only necessary identification or method that would be accepted by United Kingdom for reciprocity with their country. This means the NCARB certificate holder will find it much easier to gain reciprocity with United Kingdom and vice versa. Positive steps are also still underway to establish similar means with Canada and Mexico. Possibly this will be more difficult, due, no doubt, to proximity.

Briefly, the above outlines the directions of the NCARB at the present time. It also represents the resolve of this group to move in the directions discussed for so long, but not implemented presently.

The next steps will be examinations, broader definitions of acceptable forms of practice and experience, and further exploration of possibilities of international comity.

Sincerely,
Thomas J. Sedgewick, AIA
Director Region 4
NCARB

Dear Miss Stacy:

As an Associate Member of the AIA for the past twenty years I have always enjoyed reading the Monthly Bulletin, but I have noticed in the last six months our Monthly Bulletin has slowly slipped to an all time low as far as useful information and knowledgeable reading is concerned.

Receiving and reading the June issue Vol. 44, no. 6, jarred me into registering this complaint. The first seventeen

pages contains nothing but advertising and sketches oriented to a three year old's level. The editorial by Dan P. Christiansen is about the same quality which is emphasized in his closing paragraph "MOOOO!"

It is my personal feeling that you and your staff have a tremendous opportunity in supplying all members and interested parties in architecture with vital information which could cover items such as construction details, site work and planning, history of architecture, construction methods in this Country and Abroad, editorials and writings from local and foreign architects, and an unlimited list of other interesting topics involving architecture.

We sincerely hope that you will review my opinion with many others to establish if this is the consensus of opinion of other interested members and readers of this Bulletin.

Sincerely yours,
William F. Hamill, Jr.
Director, Plant Extension
Western Michigan University

We never win any ball games but we have some interesting discussions!

Dear Ann:

Just a note to say I thought it was a very delightful cover on your July issue. I certainly wish we all could do this from time to time.

Best regards,
Sincerely,
Ellis Murphy
Business Manager
Inland Architect

It is nice to have a friend.

Obituaries

Esther Schwink, Retired Teacher

Esther Schwinck, 72, died June 18 in Providence Hospital.

Surviving are two sisters, Julia and Mrs. Ruth Raymond, and a brother, John.

Richard Stadelman

Former Detroit Architect and Saginaw Valley Corporate member died June 22, 1969, in Los Angeles.

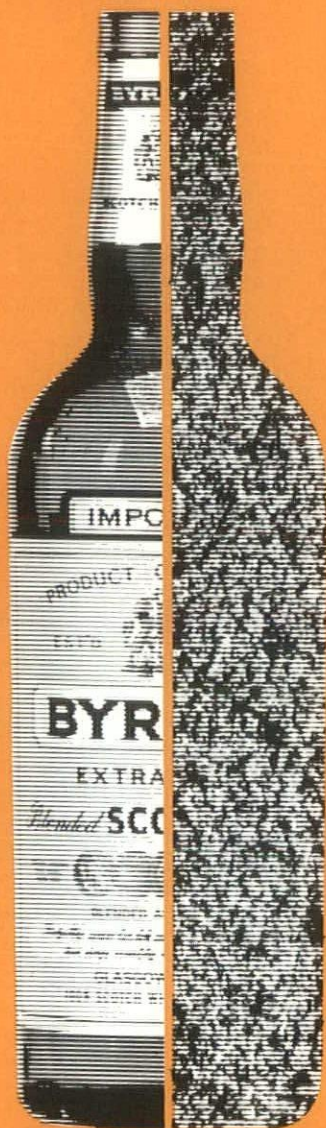
Survivors are his wife, Sara Lee; a son Kris; and a daughter Cathy.

Eugene Straight, AIA, Detroit Chapter, AIA, Member

Eugene D. Straight, 71, founder and president of the architectural firm of Bennett and Straight, Inc., Dearborn Heights, died July 24, 1969 at his home.

Survivors include his wife, Corinne M., and a sister.

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Calendar

- September 20 Allied Arts Festival, Fisher Residence
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Price per person \$10.00
- October 14 Detroit Chapter, AIA, Annual Meeting
Stouffers Northland Inn
- 1970
- March 4, 5, 6 MSA 56th Annual Convention, Grand
Rapids, Michigan
- June 21-25 National AIA Convention, Boston, Mass.
- August 6, 7, 8 MSA Mid-Summer Conference, Mackinac
Island
- 1971
- June 20-24 National AIA Convention, Detroit, Mich.

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In 1946, astronaut Neil Armstrong fashioned a wind tunnel with tin snips.



"Since he was six years old," said his father, "Neil was interested in aircraft. On August 4, 1946, his 16th birthday, he earned his pilot's license . . . the same year he built a crude wind tunnel with sheet metal and a pair of tin snips. It made a lot of noise, but it worked. Later that year Neil tried to buy his own plane, an Army surplus model which didn't fly and the Army wouldn't deliver."

Twenty-three years later, on July 20, 1969, Neil Armstrong became the first human to set foot on the surface of the moon. And his initial association with "sheet metal and tin snips" has proved prophetic. The Sheet Metal Industry has played—and continues to play—a very important role in the United States' quest for space supremacy. Its ingenuity and artisan-know-how has created air-protective systems which have safeguarded astronauts on earth and in flight.

During the trip back, Armstrong and his co-astronauts, Aldrin and Collins, were fully protected from a possible moon substance contamination. The air filtration systems of the lunar and command modules were expected to remove virtually all the floating particles on which germs might ride.

Upon their return, the astronauts spent more time in the science-fiction facilities of the 11 million dollar Manned Space Center . . . specifically, a network of airtight rooms and laboratories which was their quarantine headquarters for 21 days.

Contained with them in the LRL (Lunar Receiving Lab-

oratory) were the first rocks to come back from the lunar surface. The rocks were handled in one of the most nearly perfect vacuum chambers ever produced on earth, so their essential composition wasn't disturbed.

At the moon site the three men were in a high vacuum. Air could react chemically to change the rock composition. So, when the astronauts collected the specimens, they were placed in vacuum sealed boxes that were opened only in vacuum at the LRL. In an attempt to duplicate the moon's high vacuum, Sheet Metal Mechanical Engineers developed a system that produces a more complete vacuum than has ever been made by man.

Fifty feet underground, shielded from every known form of earth radiation, is the LRL's radiation Lab. Its ventilation system is designed to force outgoing stale air through nine biological filters and then through a flame that will incinerate any remaining germs.

That big air-scouring apparatus is just one of a thousand similar air systems that were turned on, checked out, shaped up or buttoned down in anticipation of the historic moon flight.

The rest is history. And there's more history to be made. Mars, perhaps. Venus? Whatever, wherever, you'll find men of the Sheet Metal Industry, contractors and journeymen, the most dynamic team in the building industry, ready on the launching pad. They'll solve problems that haven't been imagined or thought of . . . in space and in the general community.

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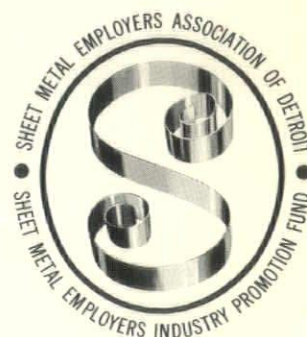
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ANN ARBOR PROMENADE

Planned in accordance with the CBD's thoroughfare and parking study as the initial phase of a potential pedestrian mall, the Promenade permits vehicular traffic and some on-street parking to continue but enhances the dimension and character of pedestrian environment on the City's main shopping street. The removal of parking at the ends of blocks made possible the introduction of trees, benches, special paving and other street furniture to create a pedestrian scale and achieve a unified streetscape in an area of varied building facades. Implementation was accomplished by a combination of City funds, the creation of a special assessment district, and earnings from the Elizabeth Dean Fund willed to the City for the conservation of its landscape character.



URBAN DESIGN PLAN

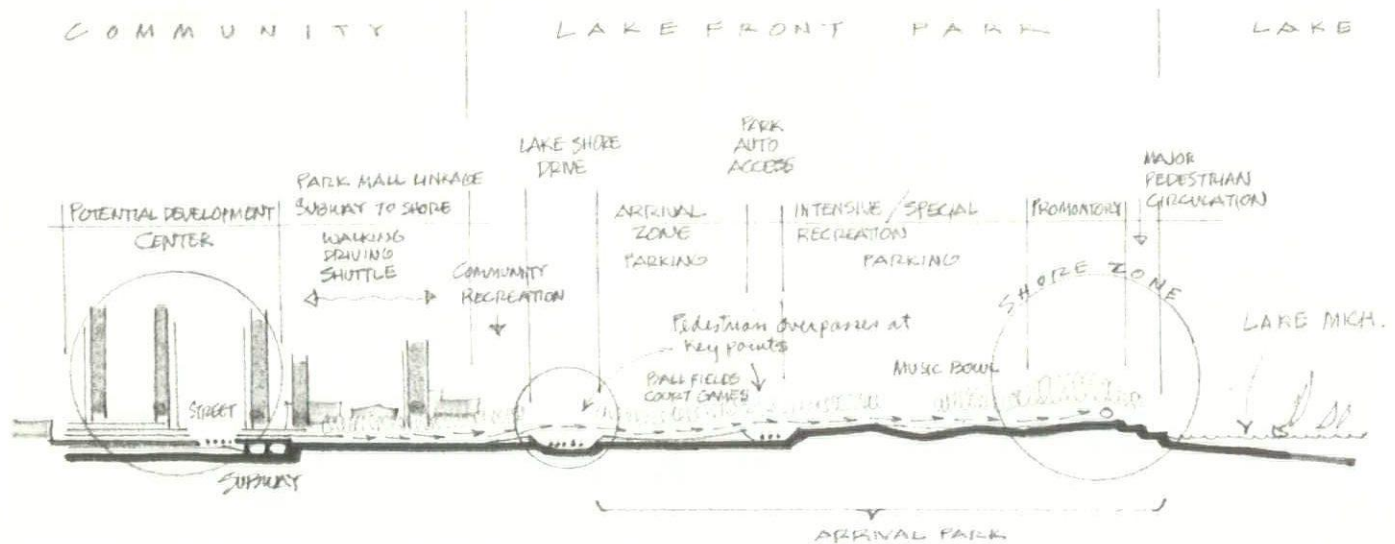
BIRMINGHAM URBAN DESIGN

Within the context of the comprehensive plan for the City of Birmingham, Michigan, a detailed guideline plan was prepared for the future physical development of the central area. Primary emphasis was placed on the appropriate design refinement that would preserve and strengthen Birmingham's unique environmental characteristics. The areas of refinement include entrance corridors, streetscape, business and public signs, lighting, parking and preservation of open space. Using these as guidelines, construction plans have since been prepared for carefully selected pilot projects.

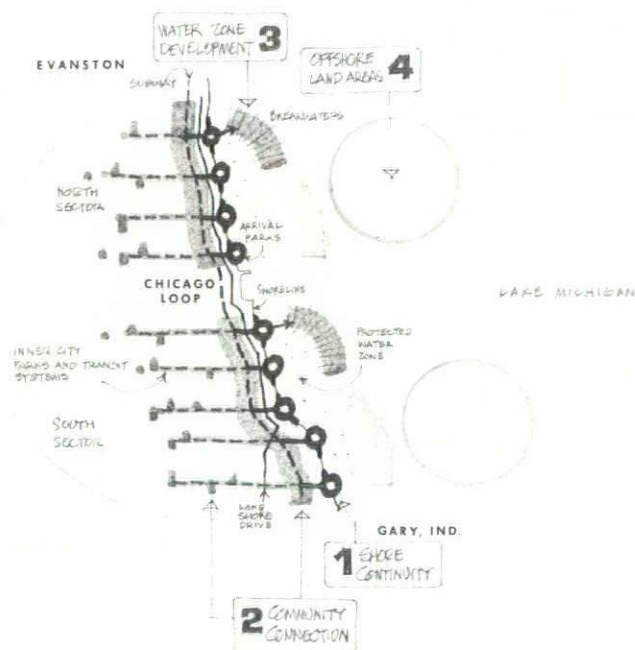
CENTRAL PLAZA CANTON, OHIO

One of the earlier of current examples of private investment renewal in a public right-of-way, this project marked the rebirth of the old Public Square in the heart of downtown and is an example of how a simple concept, carefully matched to a limited budget, can change the face of an automobile-dominated business district. It involved related traffic and land use planning, detailed urban design, cost analysis, public hearings, and coordination of related architectural and site engineering needs. Features were two small buildings (art display/information center and snack shop), and outdoor cafe-type plaza convertible to ice skating, water fountains, and an art display plaza. (Tarapata/MacMahon & Associates, Architects).





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LAKEFRONT DEVELOPMENT CONCEPT

CHICAGO LAKEFRONT STUDY

Undertaken as a new evaluation of Chicago's 26 mile waterfront, this study searched for ways of relating its resources more significantly with people living throughout all of the Chicago region. Study progress has focused upon expression of a series of basic goals in terms of design principles. Some features of the emerging plan are more purposeful contrasts between urban and pastoral recreation, more direct relationship with Chicago's future transportation patterns in the form of major "arrival parks," easier and safer pedestrian access from local neighborhoods, larger areas of protected waters, and meaningful personal contact from more deeply within the bordering communities.

MILWAUKEE LAKEFRONT DEVELOPMENT

This study focused on how expansion of the War Memorial Center functions could best fit the character of the existing lakefront park system. Design concepts were developed for a wide range of outdoor activities, and implementation drawings have been prepared for pedestrian connections across a new freeway into the downtown shopping core and increases in automobile approach and parking facilities.

